KATIE PURSLEY

SELECTED WORKS

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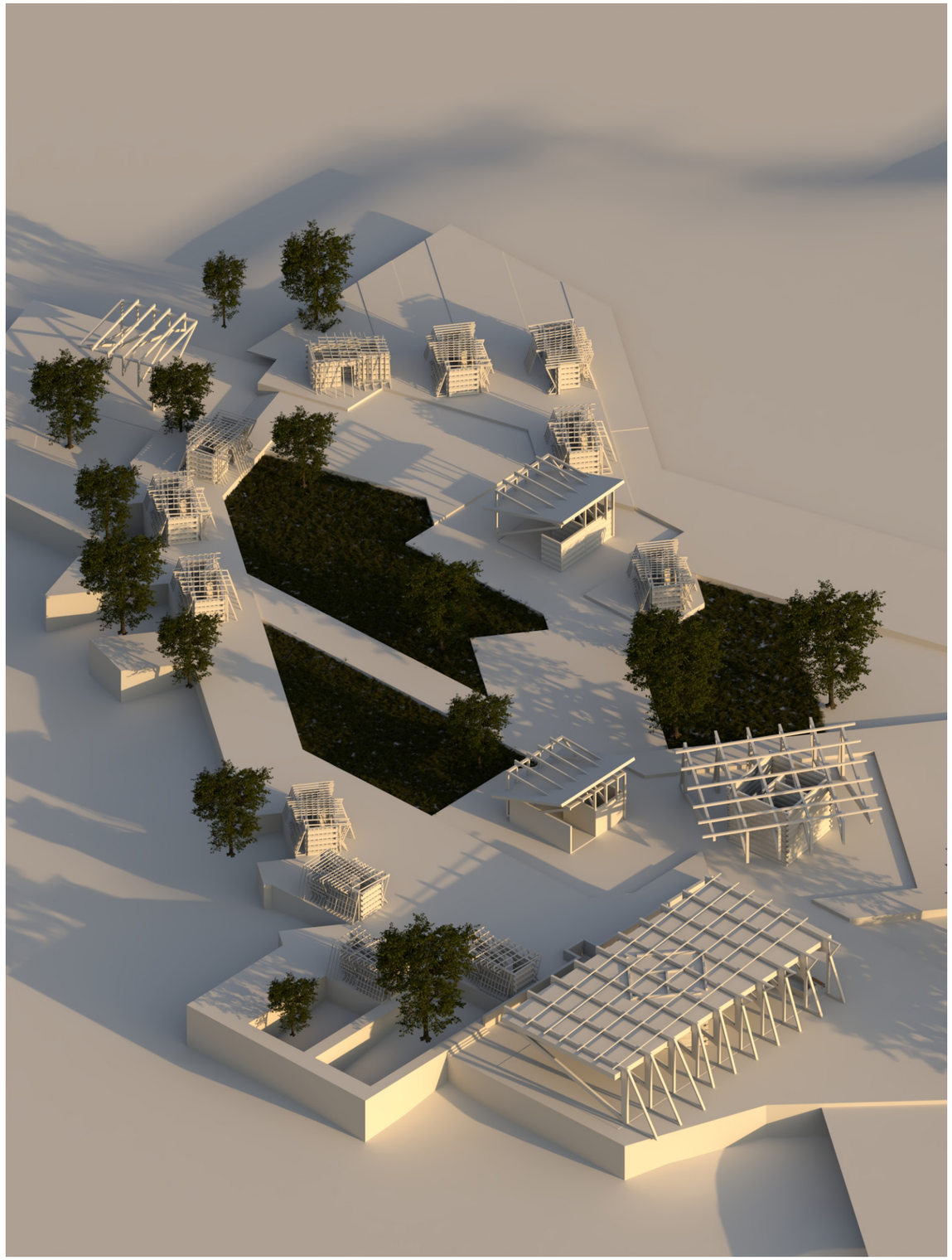


FRAME. FRAME. FRAMED

PIECED TOGETHER

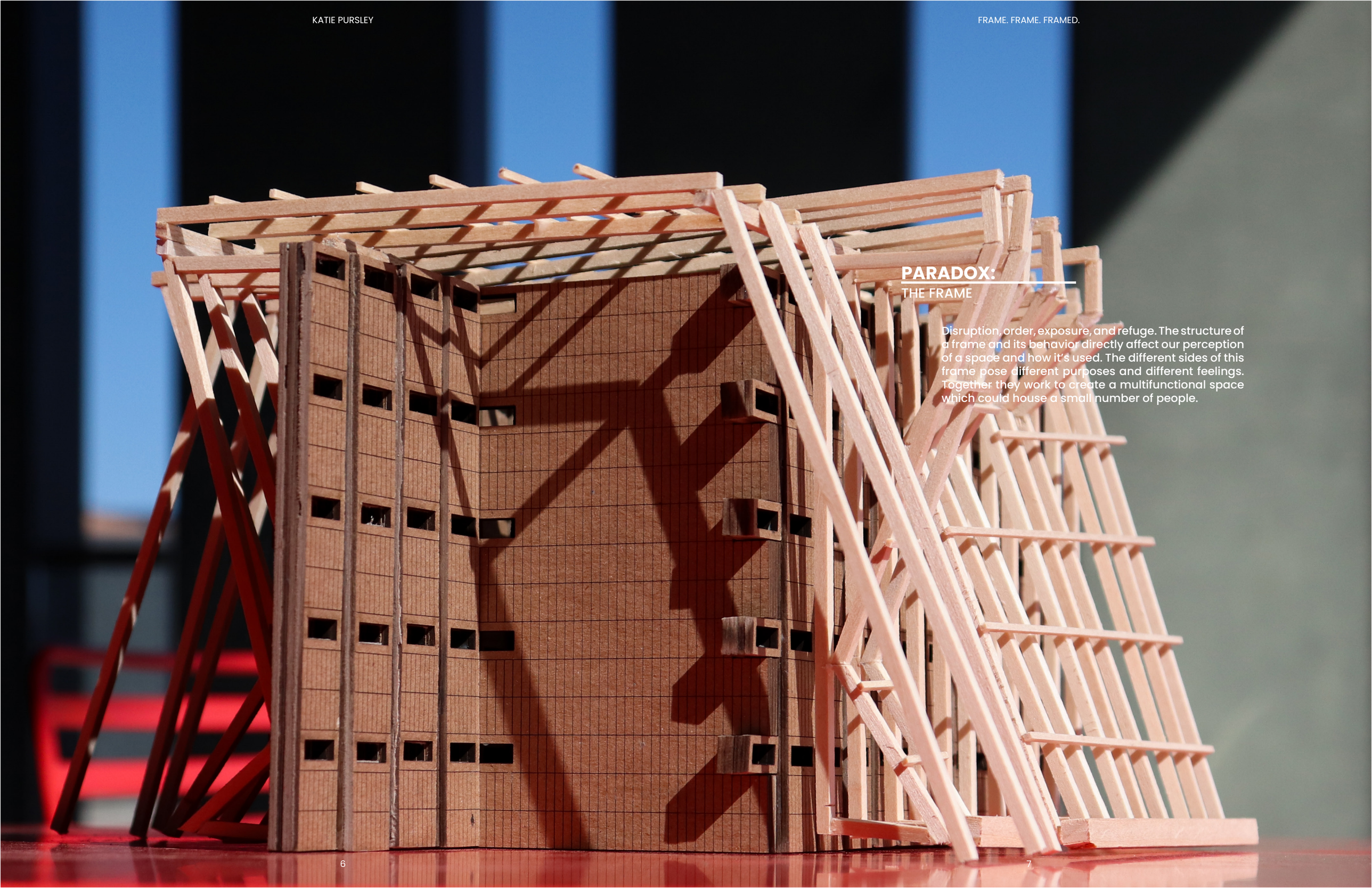
FACULTY: JULIA MCCONNELL
TYPE: ARTIST RETREAT
YEAR: 2025

ROTATION, PROPORTION, ORDER, AND ANGLE.
These elements permeate through all phases of design and come together to become framed. The previous phases of design, a small dwelling unit composed of block modules and framed segments along with precedent studies of both the Capilla san Bernardo by Nicolas Campodinico and 02 Modular Irrigation Offices by 3ME Architecture, solidifies the basis of a site organization: angle and rotation.

Within the dwelling, rotation can be felt through both the kick of the frame, the intersecting wall of the dwelling, and the oscillating angles of the frame. The basis of each frame is the same. A 10x2x4 and two parallel points tapering to meet. The moves here respond to the proportion of the block, angling movement of studs, frame placement, and curating view through the frame.

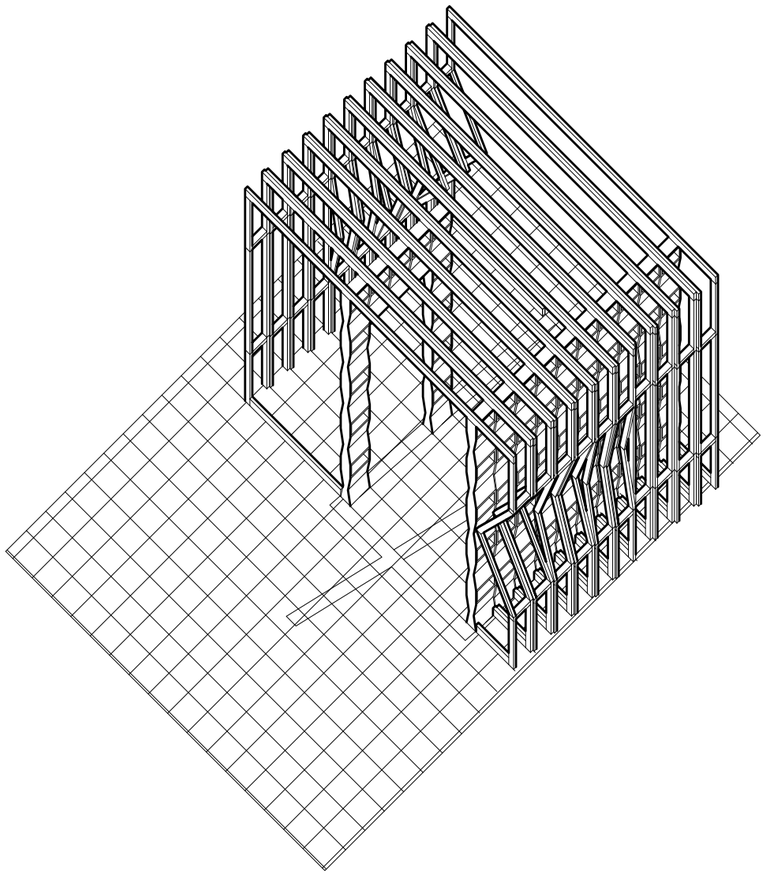
These ideas built further as we shifted towards a site strategy for an artists retreat where proportion, instead of being set by the block, is informed by the square within the square. These are then nested and melded together with emphasis on cranking rotation from one mass to another.

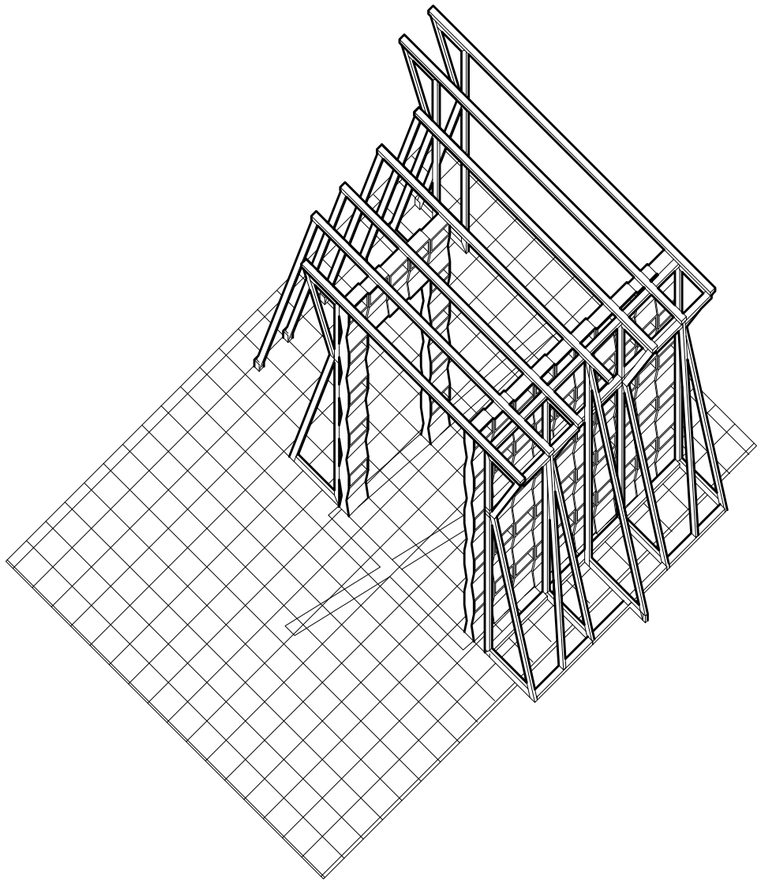
The Russian doll system with gradiented proportion is transferred to the site where the individual spaces both contain squares and create squares. The square rotates within large spaces and changes proportion in the smaller spaces. Interstitial raised pathways network between spaces and deceptively simple squares sit among the cacophony of frames, which also vary in proportion. Surrounding landscapes are crafted by the interstitial figures, layered on top of hatches from original site diagrams.

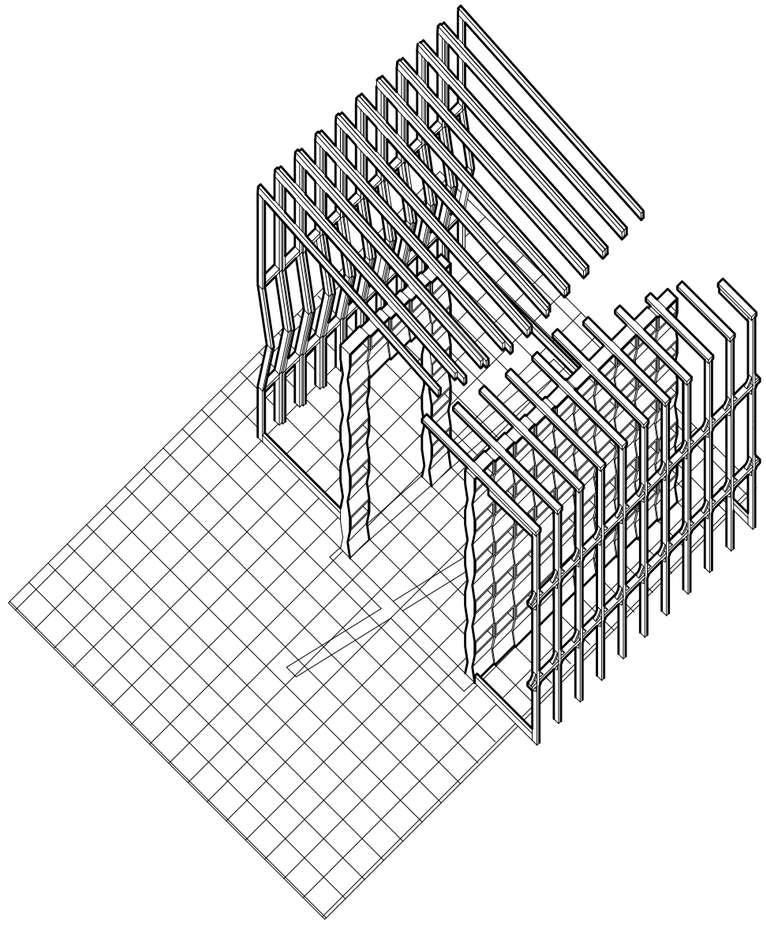


PARADOX:
THE FRAME

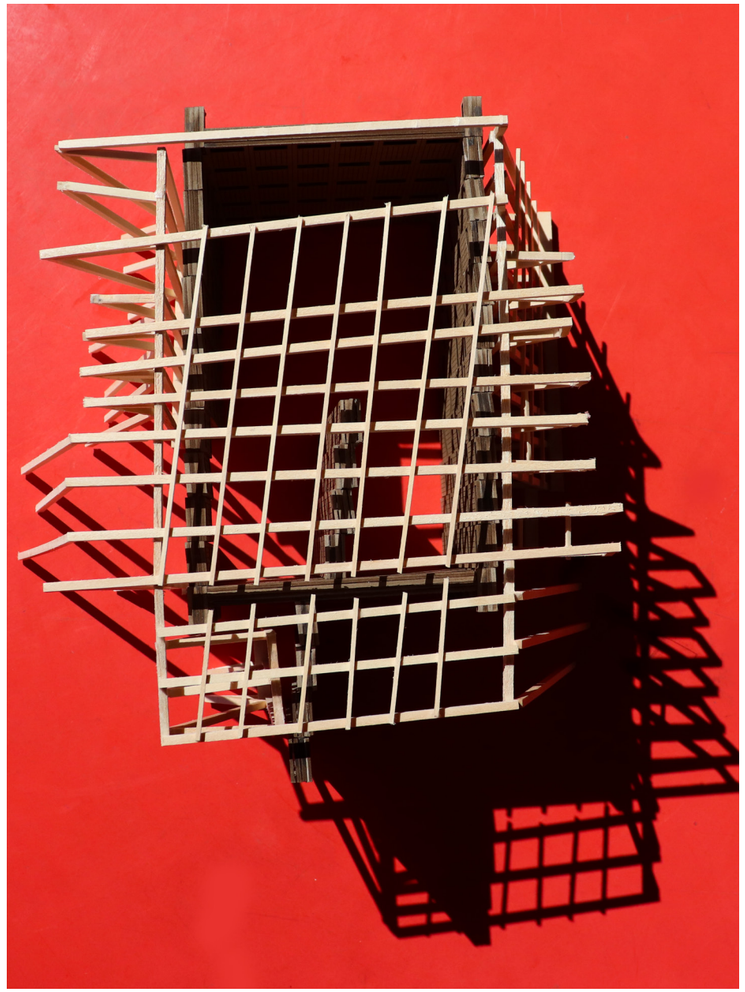
Disruption, order, exposure, and refuge. The structure of a frame and its behavior directly affect our perception of a space and how it's used. The different sides of this frame pose different purposes and different feelings. Together they work to create a multifunctional space which could house a small number of people.



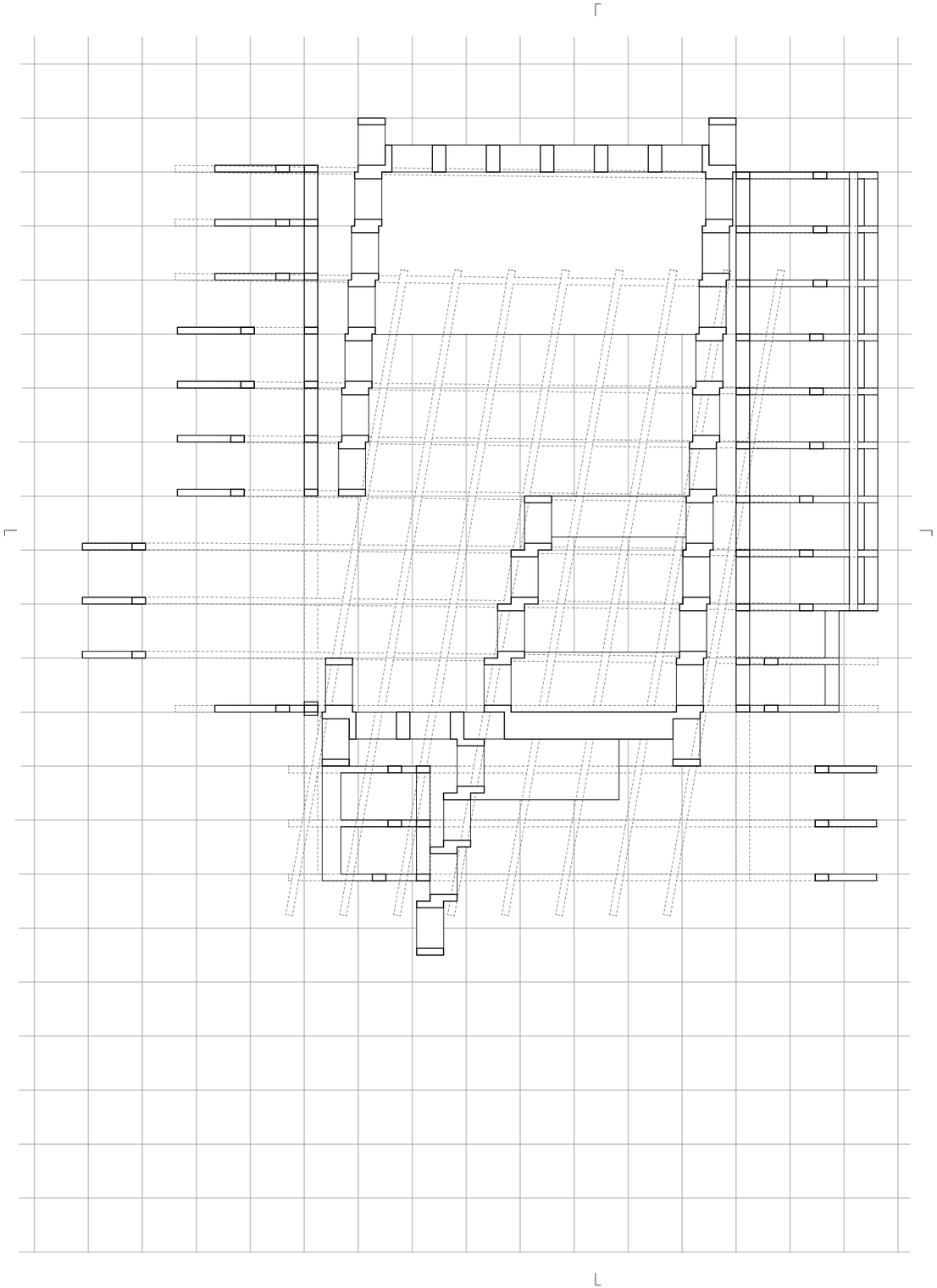




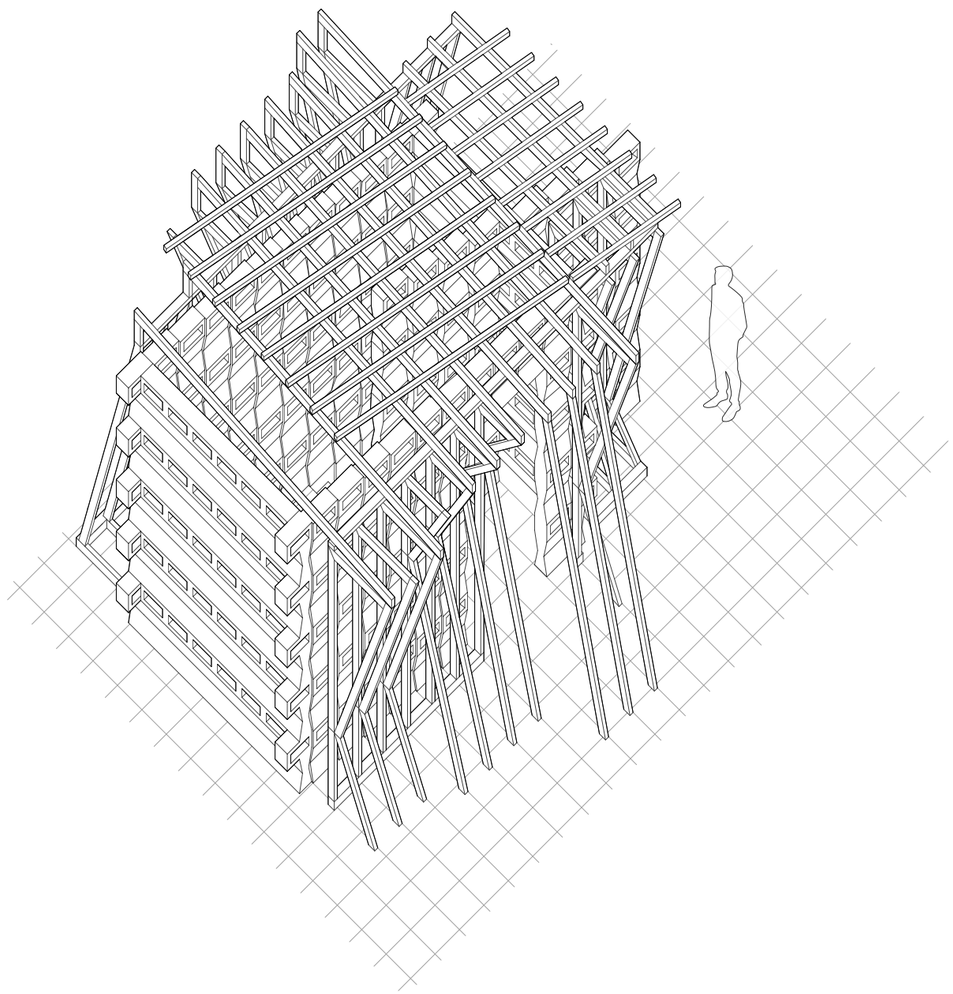
ABOVE:
Initial frame iterations.

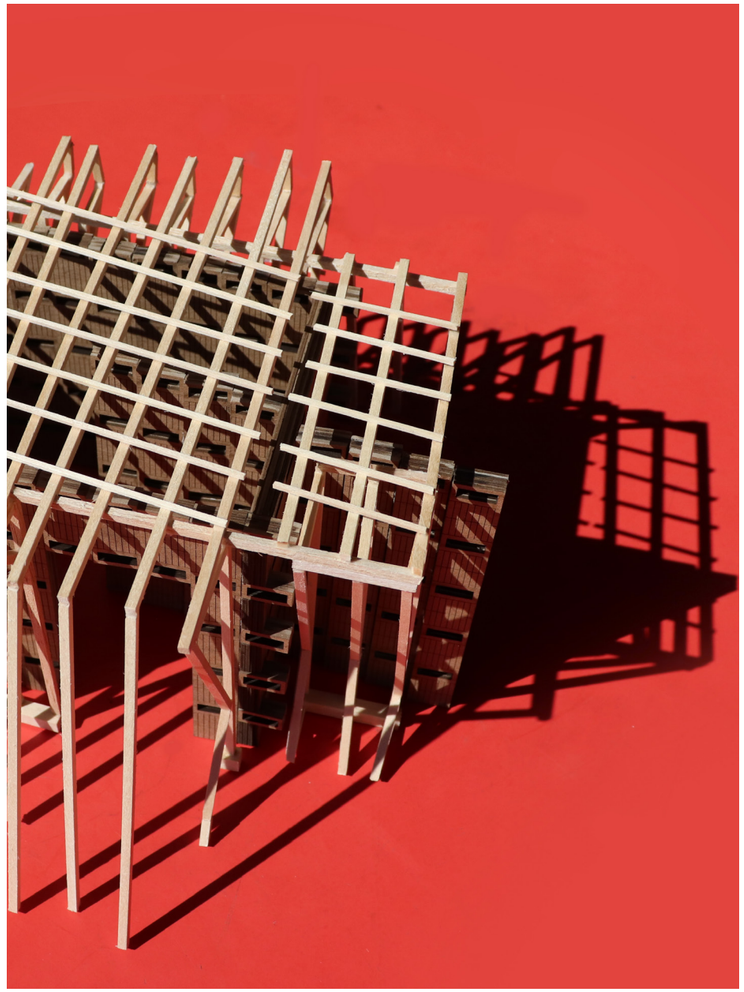


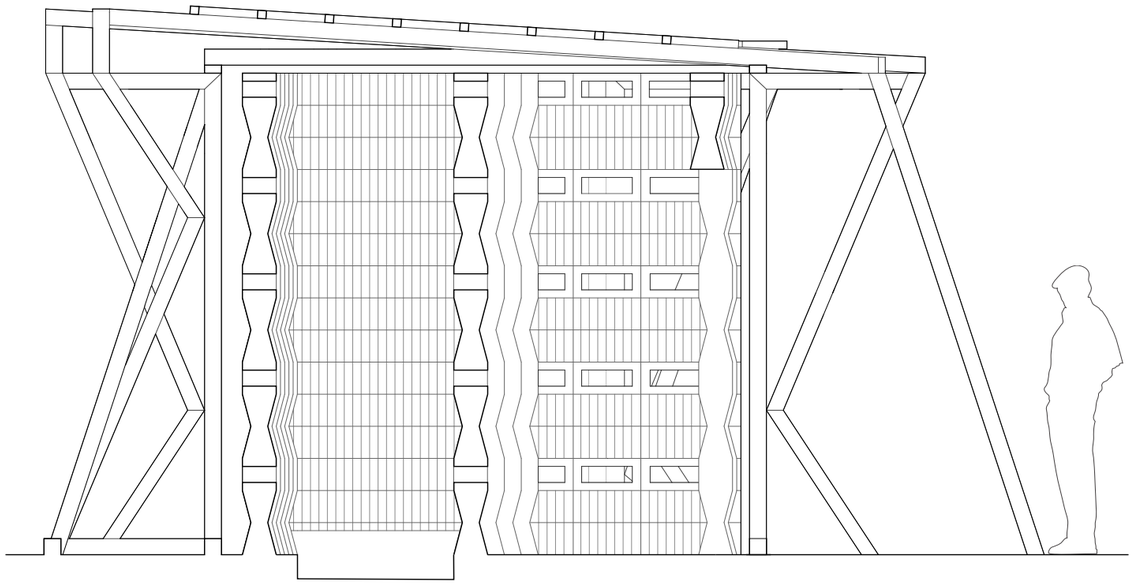
ABOVE:
Roof shot of model.
RIGHT:
Floorplan of site, dwelling, and frame.

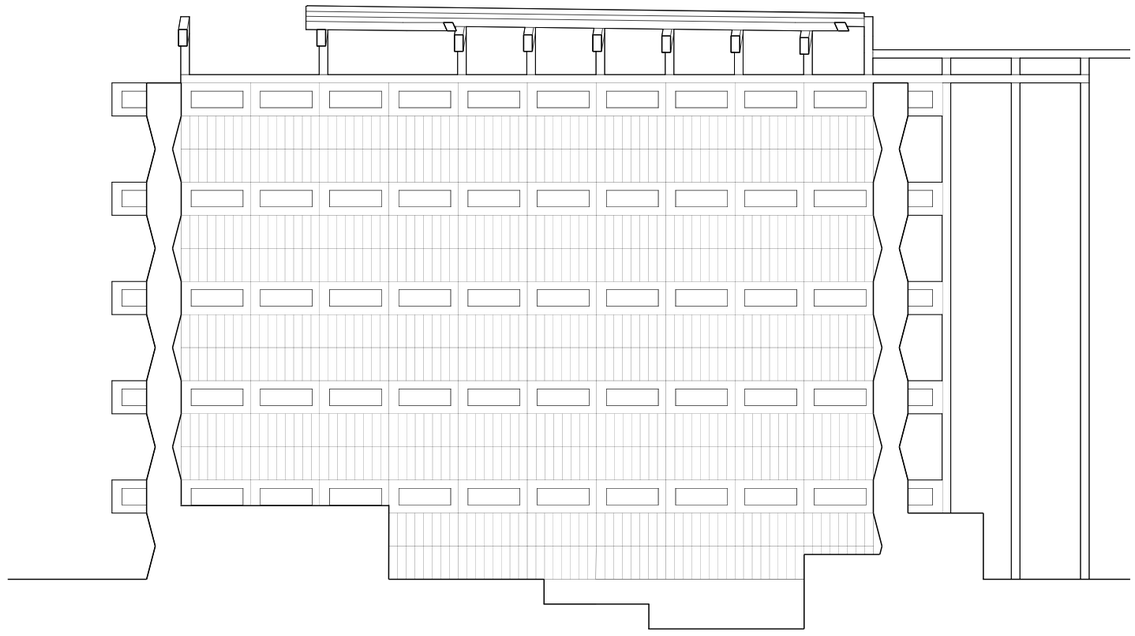


RIGHT:
Model casting a convoluted shadow.
BELOW:
Axonometric drawing of dwelling and frame.

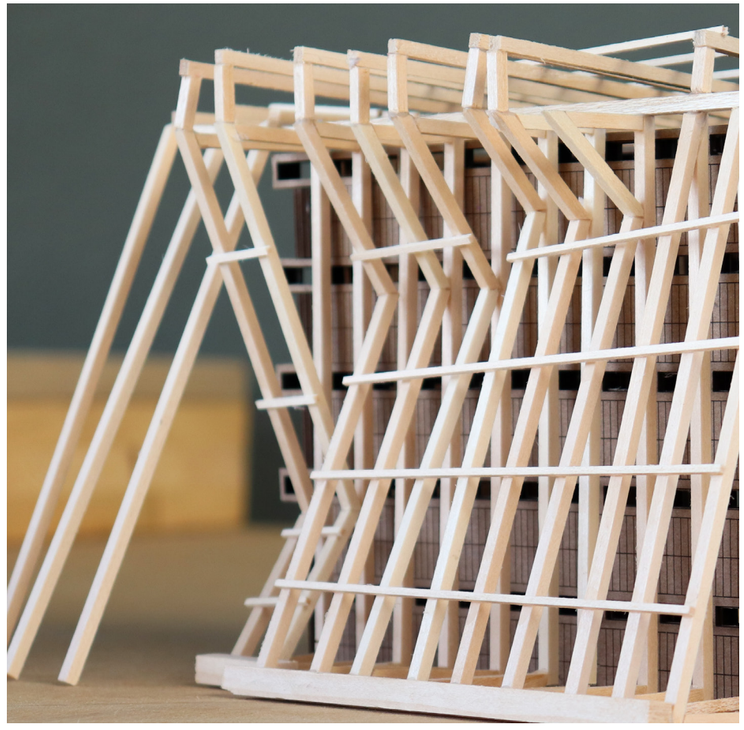


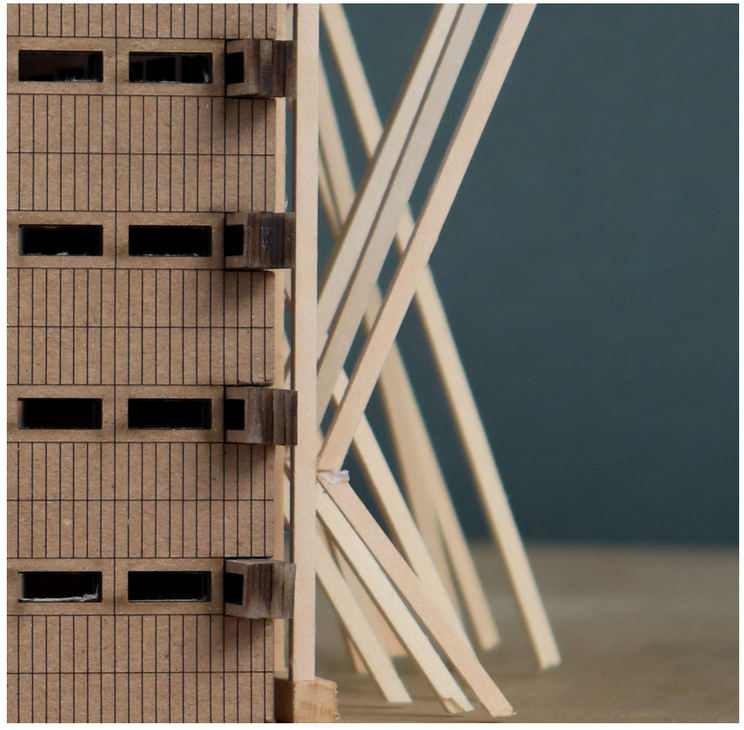




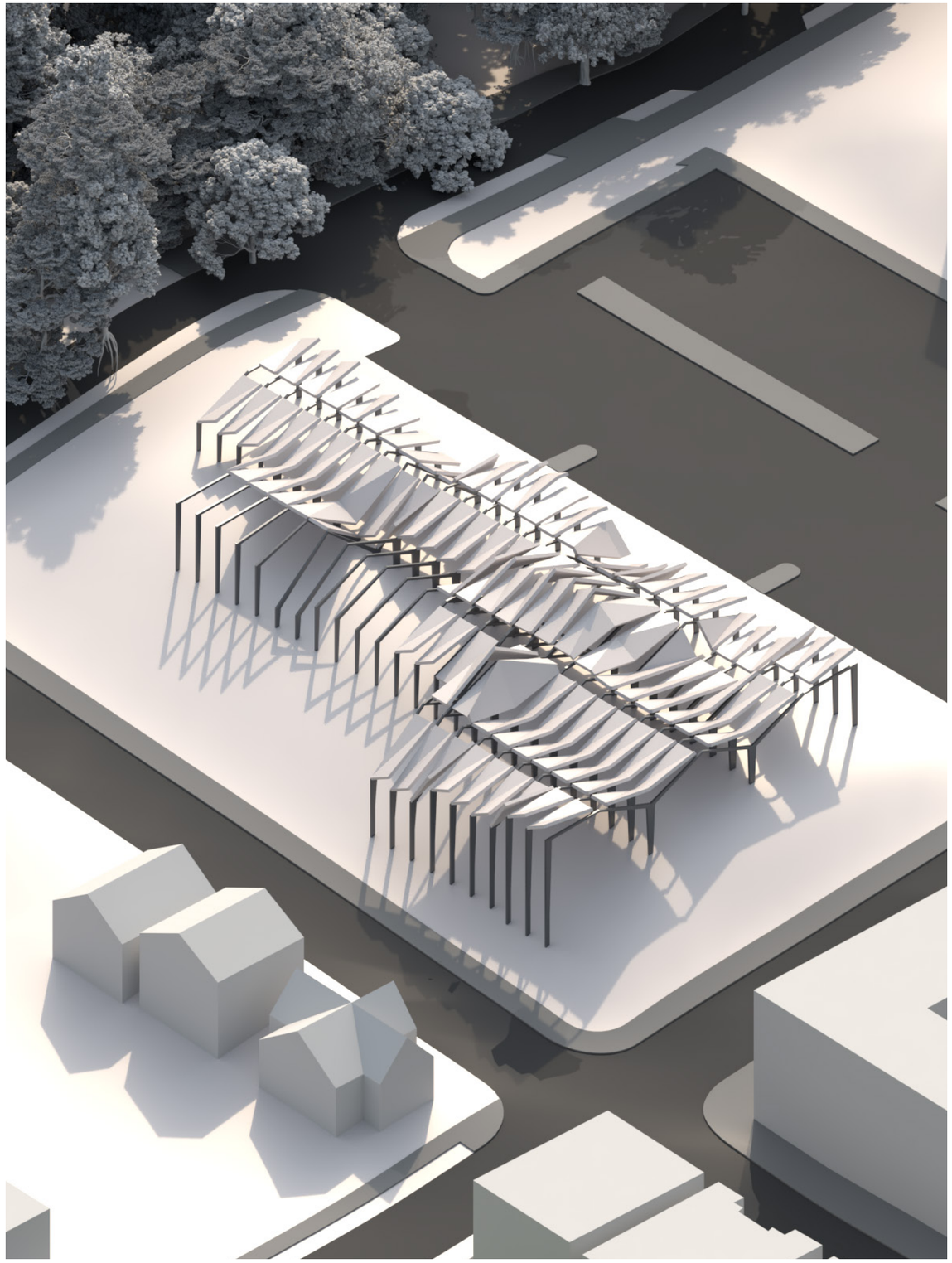


ABOVE:
Transverse Section through site, dwelling, and frame.
RIGHT:
Longitudinal Section through site, dwelling, and frame.





LEFT:
A four part turn around of the structure model, displaying all different sides and how they differ.



UNFAMILIAR UNDULATION

MANIPULATING FORM

FACULTY: BRIAN HOLLAND

TYPE: ART HALL

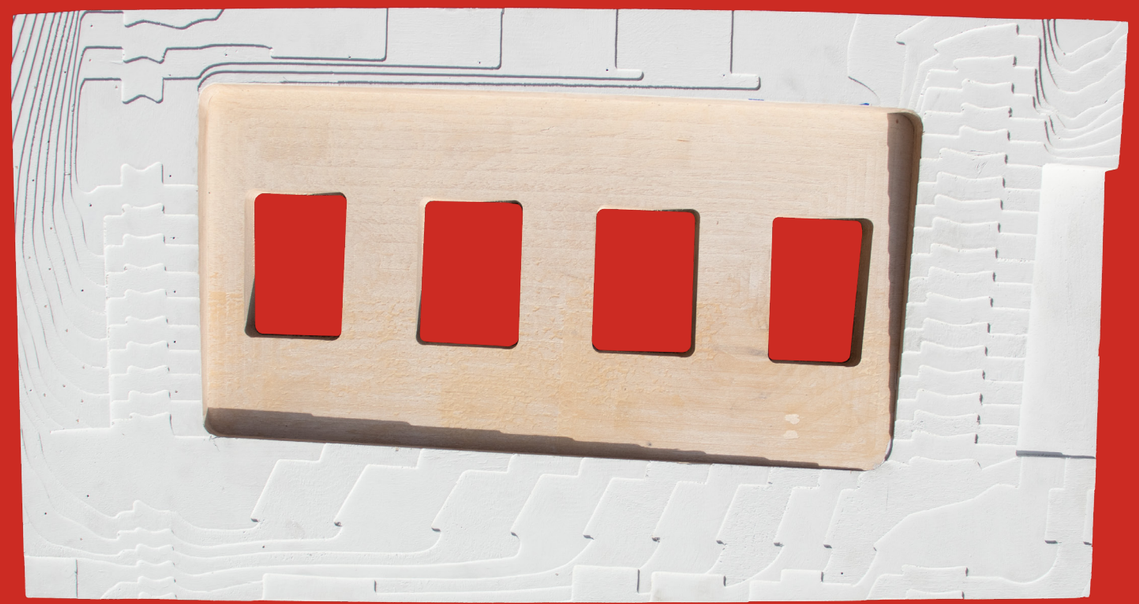
YEAR: 2025

AGGREGATION, SYSTEM, REPETITION, AND EDGES.
Sitting at a pivotal transition between the urban environment of downtown Fayetteville, which is expressed from the FPL, and the natural Ramble Green Trail leading through and to campus and beyond is our site.

The goal of this site is to house a space between these two defined edges; this creates a flow across the site to both serve the public and pull visitors into the gallery space to see the work.

The gallery itself is bound by the edges defined by the surrounding buildings, setting it back from the east side and bringing hardscape to the boundary of the site. The west side becoming a kind of extension of the ramble and allowing visitors to stop by the cafe without necessarily visiting the gallery, but still allowing some work to be seen so as to intrigue and guide them into the site. The upper floor of gallery space extends into the second frame and comes to a stop at the third frame, opening up into a double-height gallery space. This space extends under into more intimate niches for the art and mechanical and storage space. The double-height elevation provides views of the distant mountains and the urban environment leading up to the site.

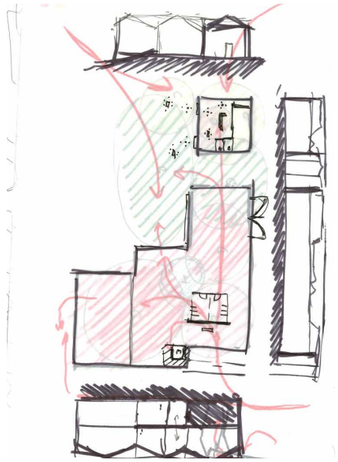
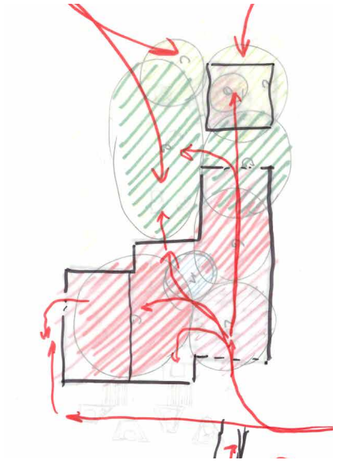
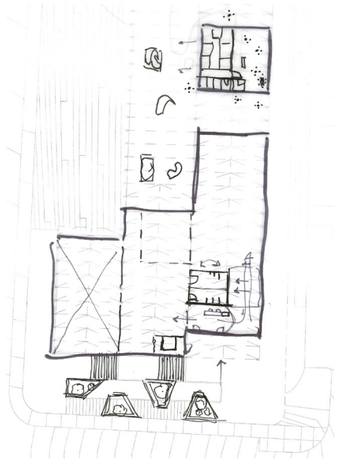
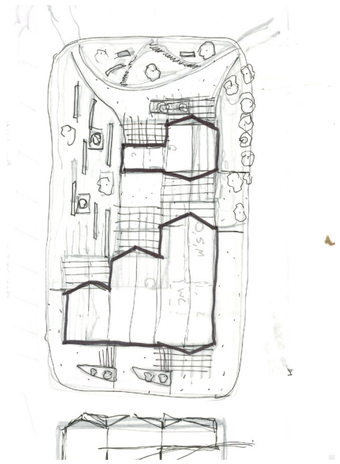
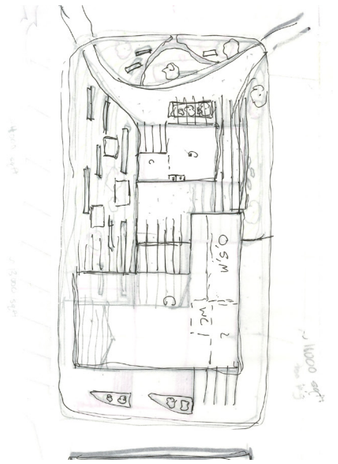
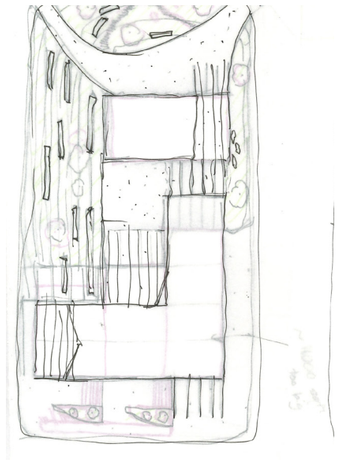
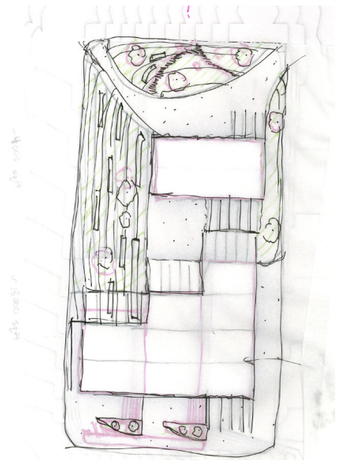
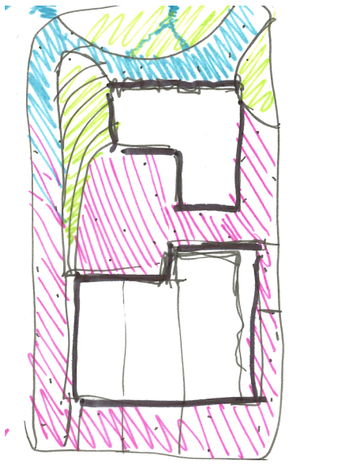
The frame has developed from a two part system into a three part system, consisting of three bays running north to south and several smaller bays running east/west. These frames have also been extended to allow more space to dwell within. The frame still pulls up at certain points to open up the gallery and allow more light.
The roof itself sits atop the frames and pulls up and one edge to create a kind of saw tooth opening on the northern side of the building, the ridge also pulls back and is brought down to reflect light up and into the space.



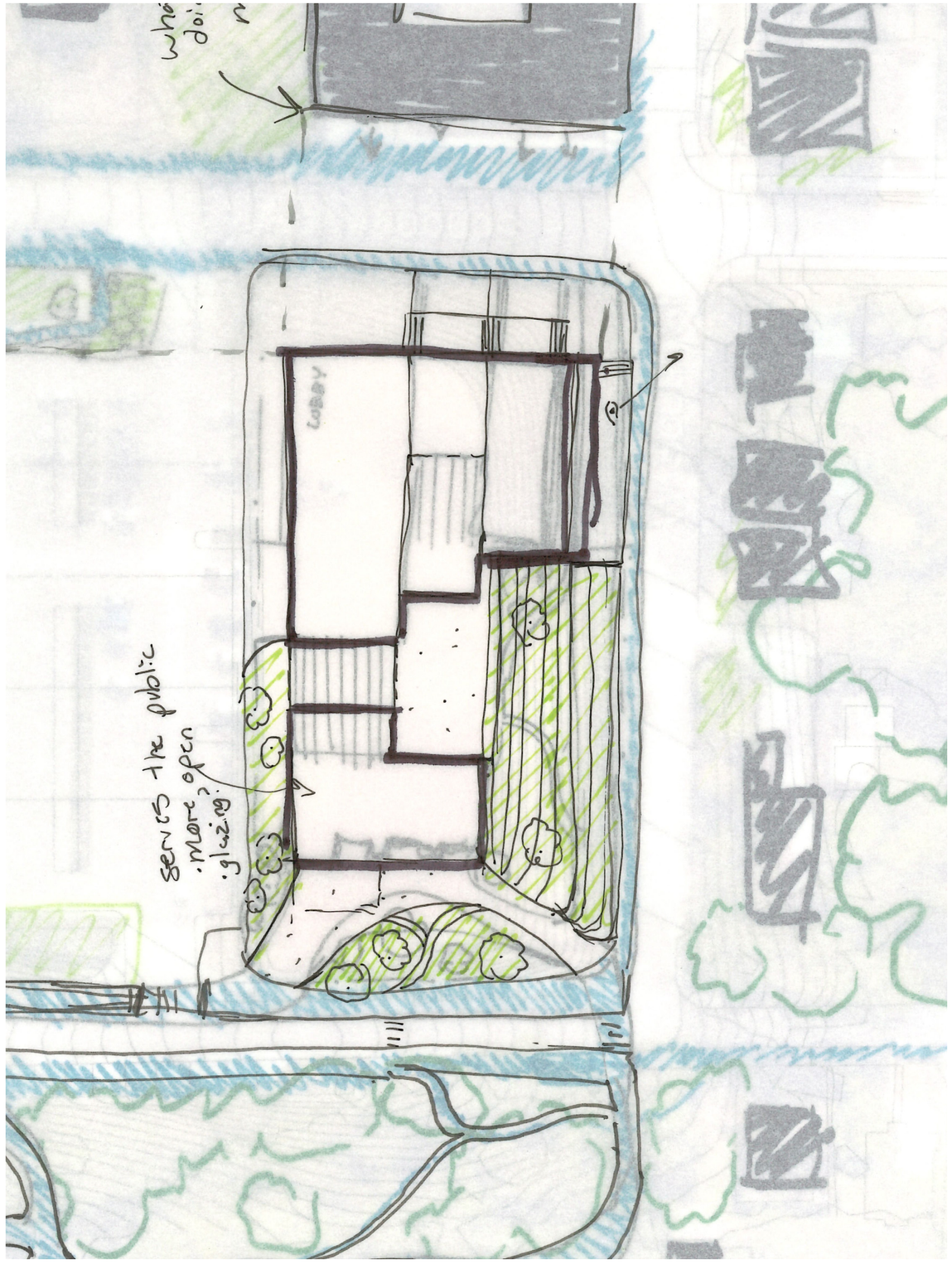
EDGES:

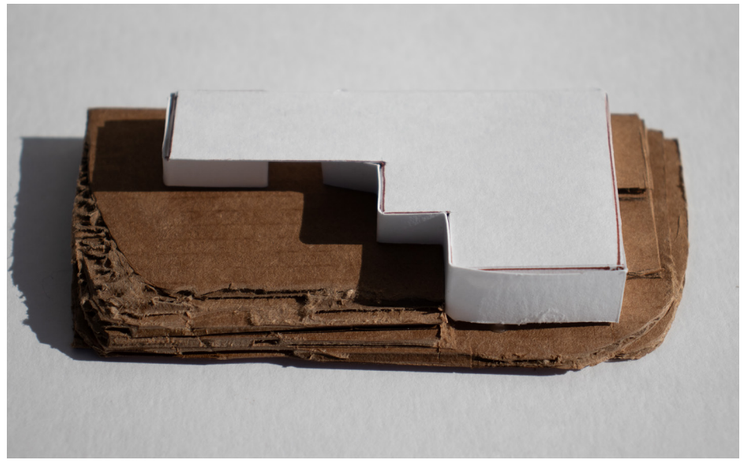
THE UNDULATED

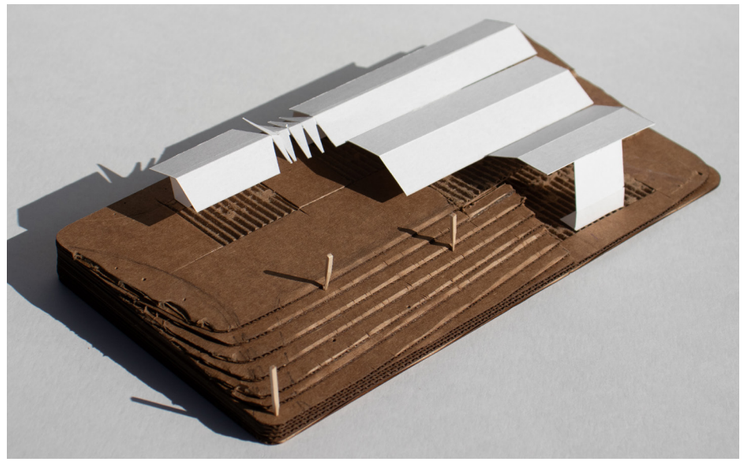
Many aspects of architecture can be brought down to simple, familiar forms. This is especially true when studying structure as we have many utilitarian structures that are almost identical even at opposite ends of the world.

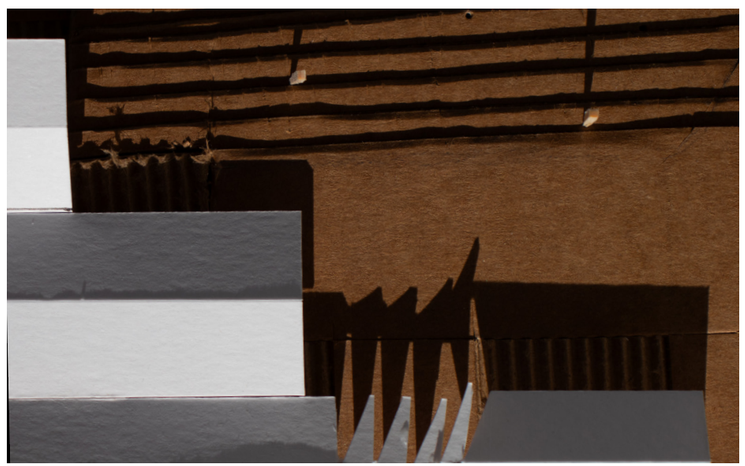









ALL:
Site organization strategy process trace.

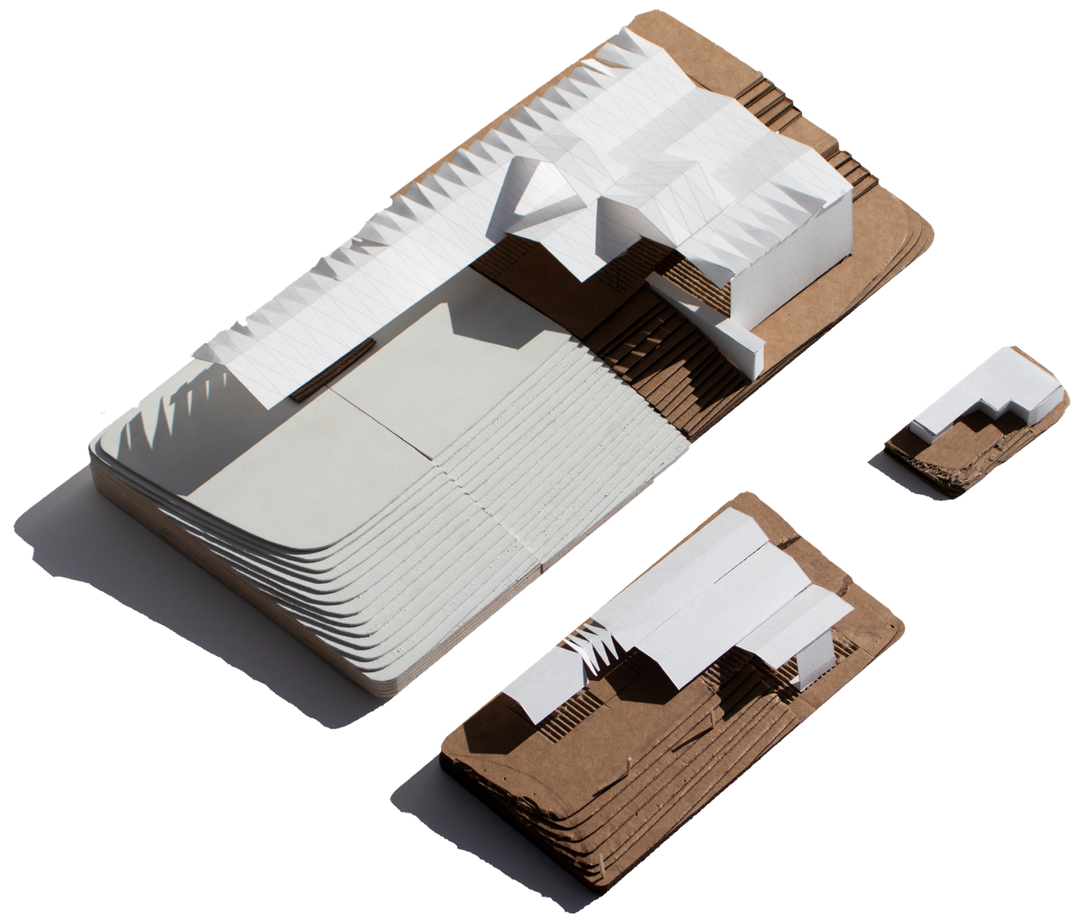


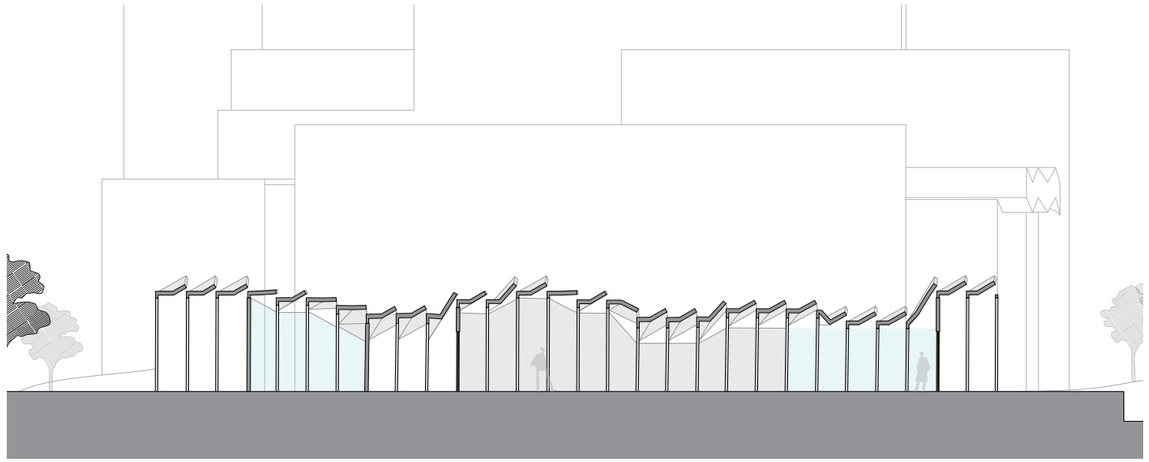






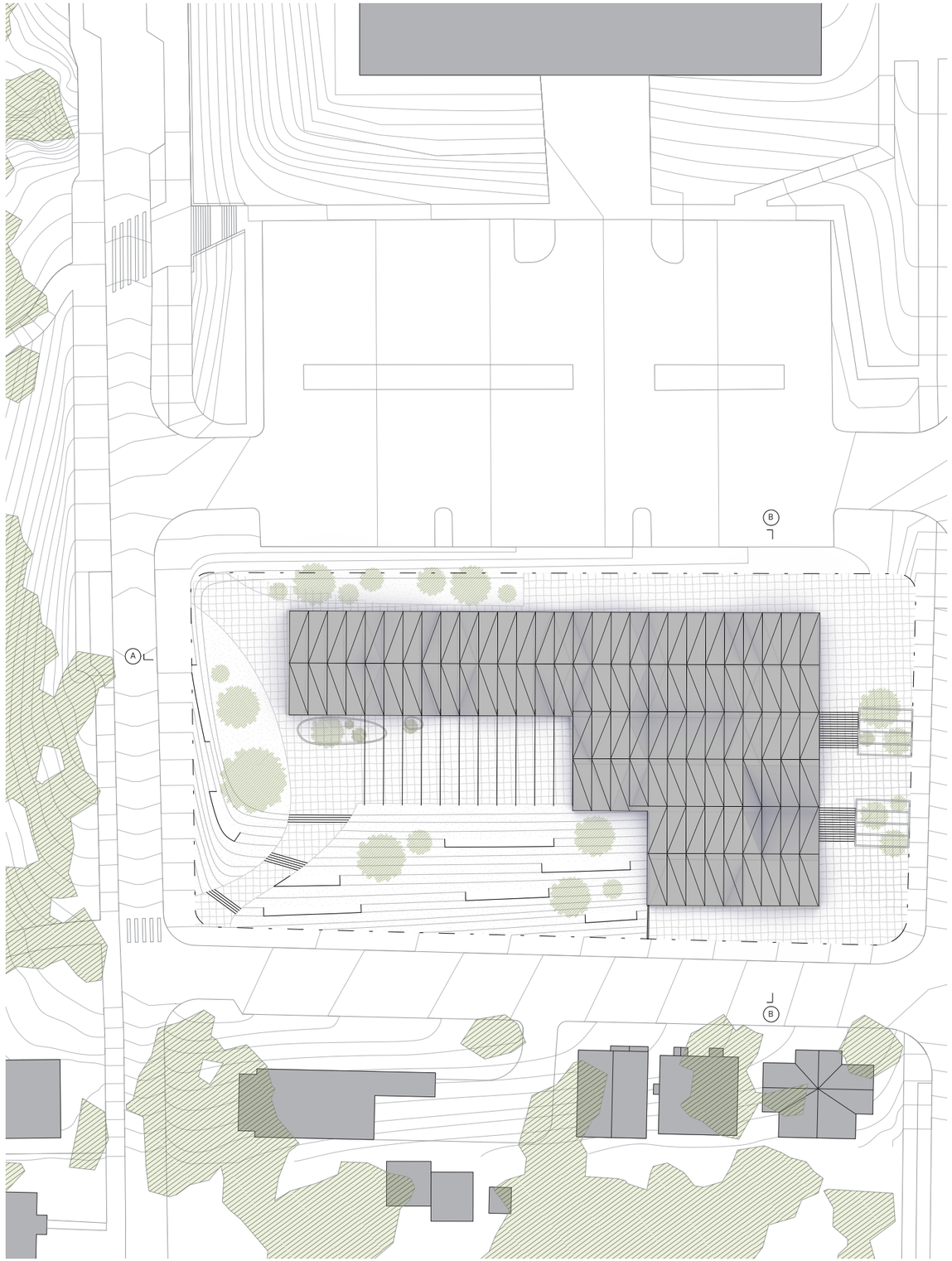
LEFT:
Study model photos.
BELOW:
Process models next to the final model.

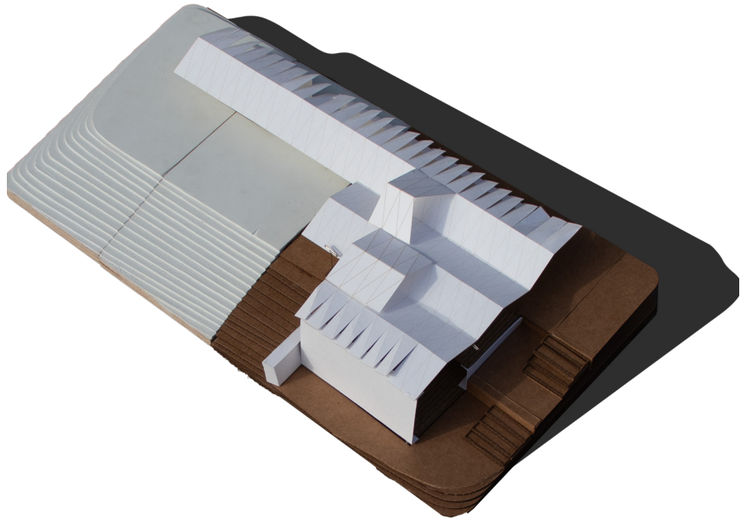


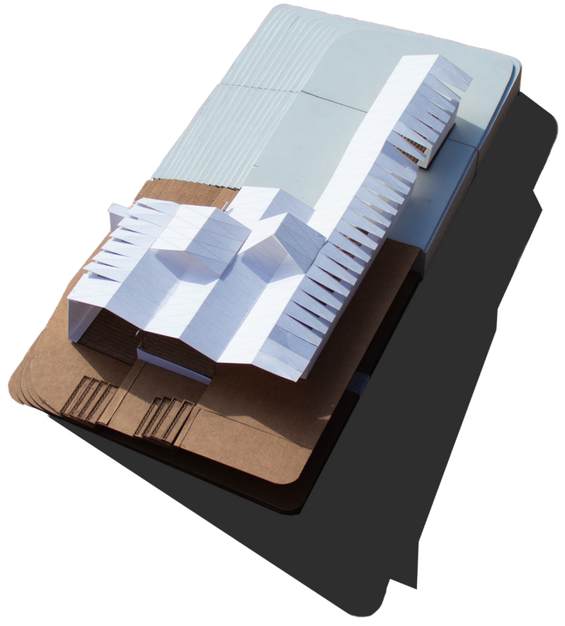


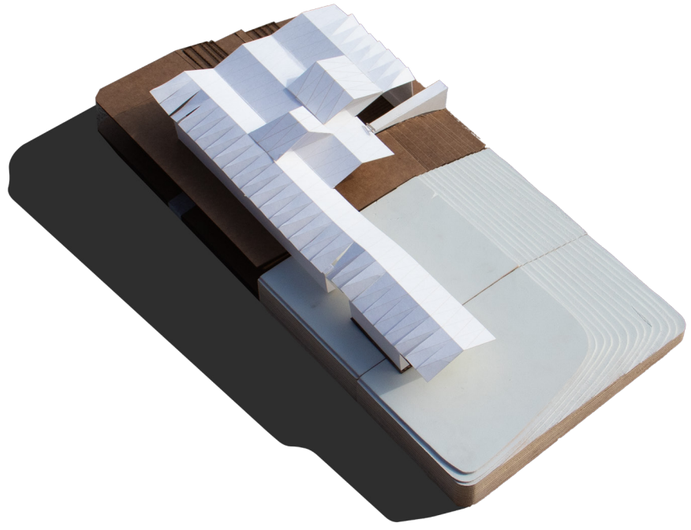
ABOVE:
Longitudinal and transverser site sections.

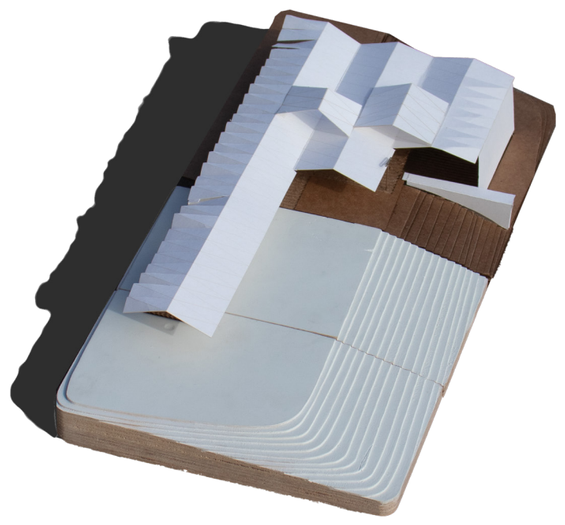
RIGHT:
Site plan.



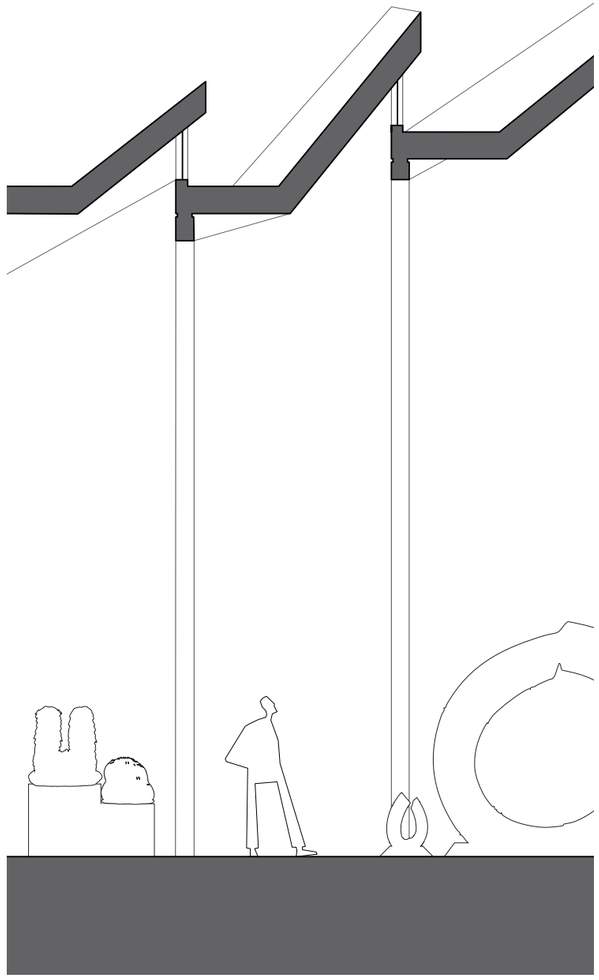




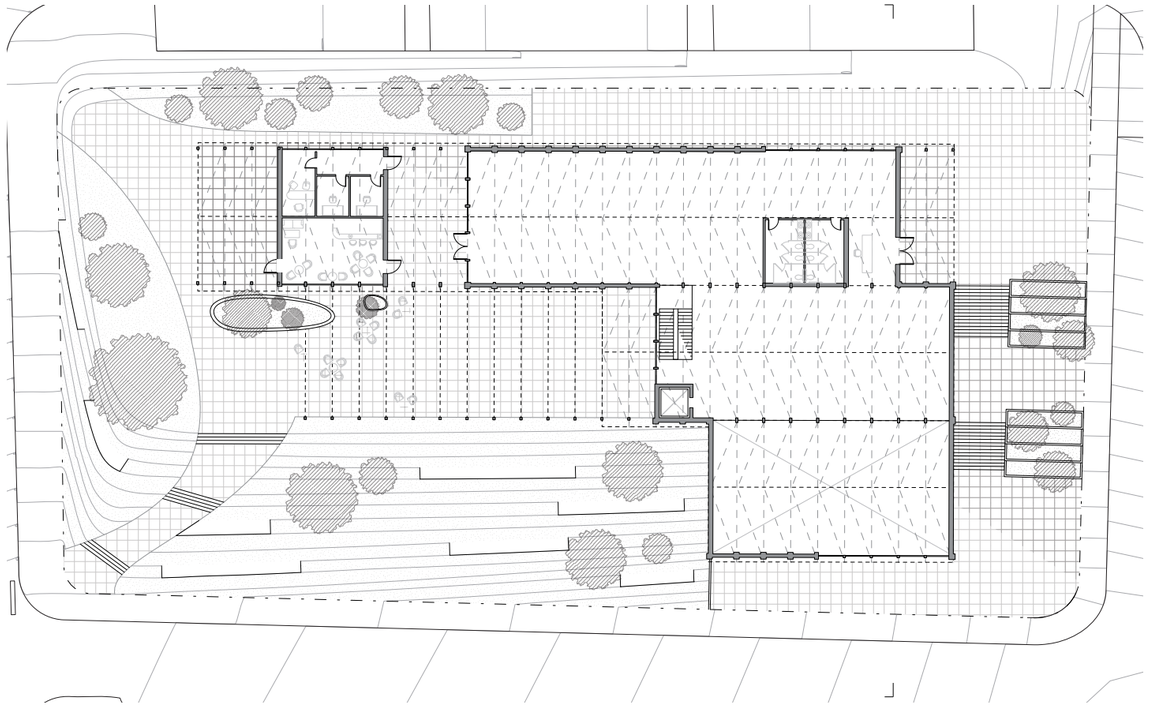


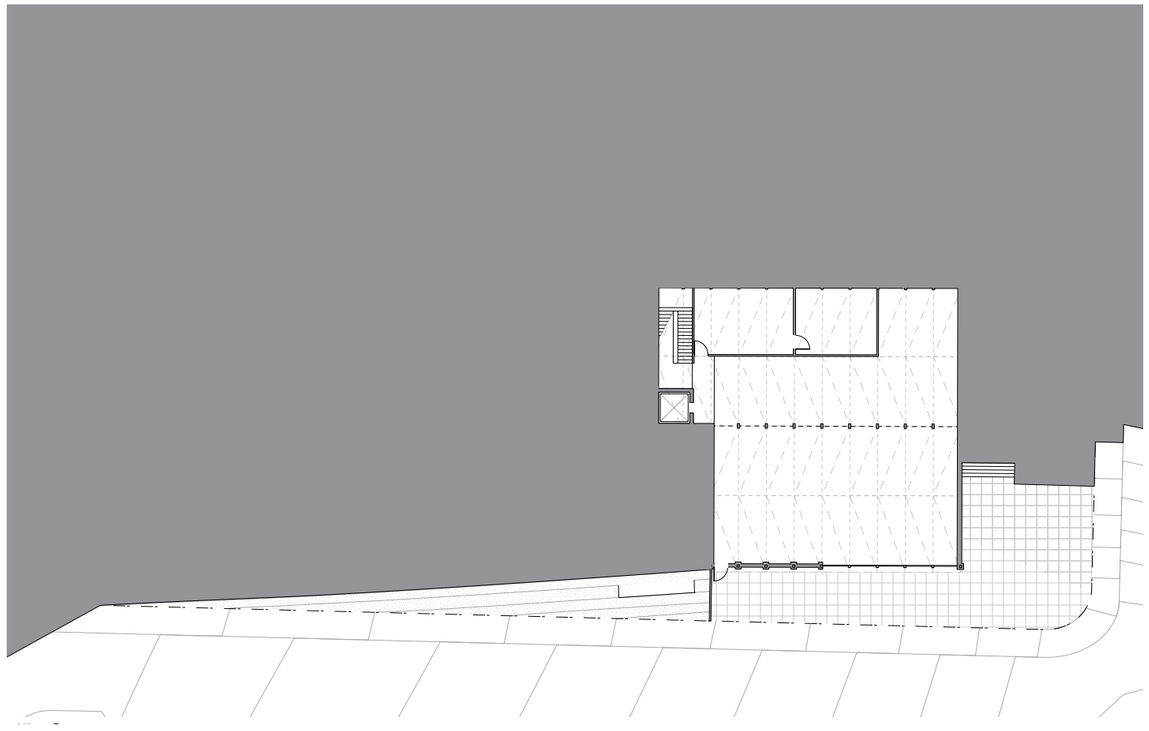
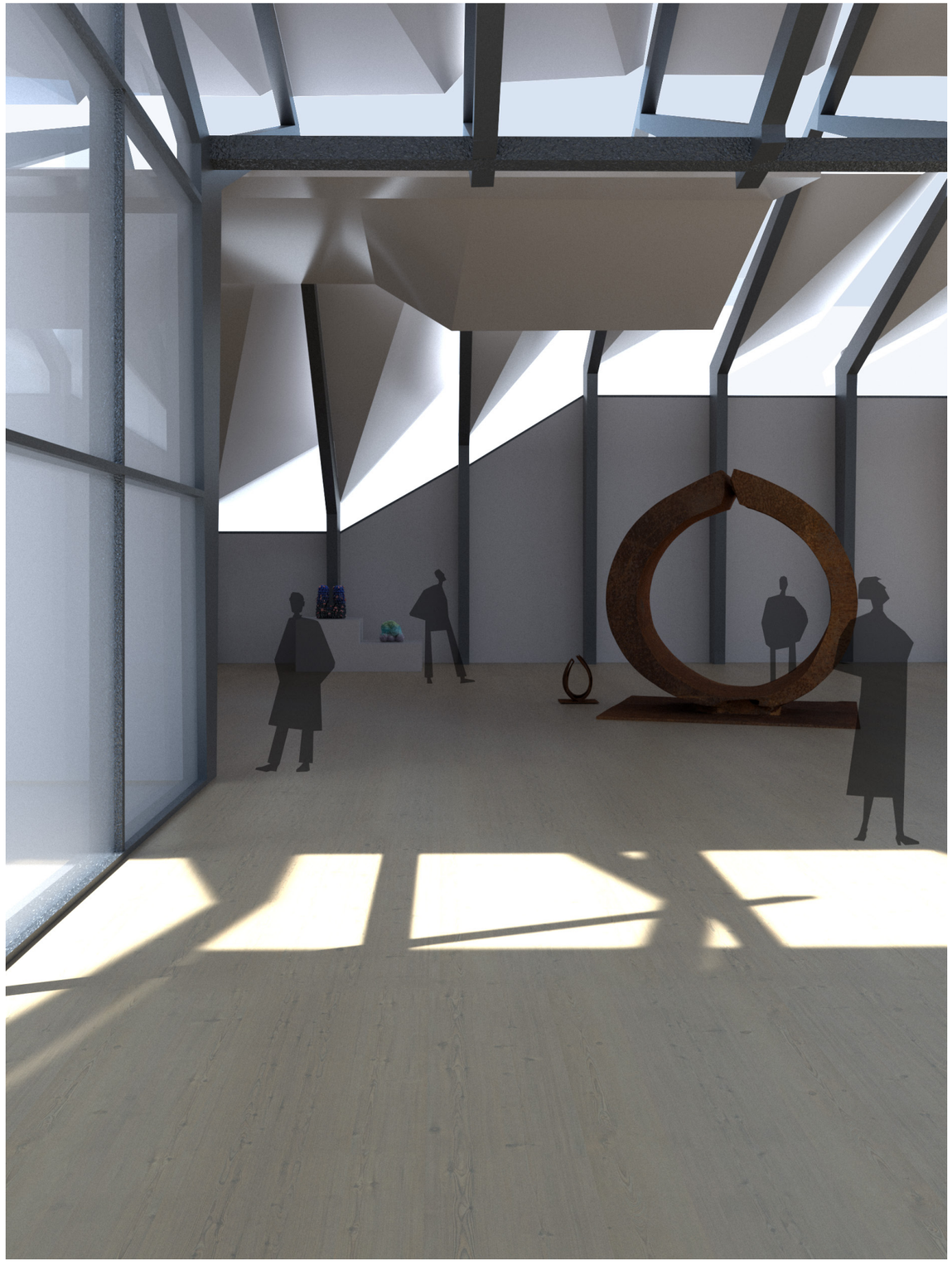


RIGHT:
Photos of final model.



ABOVE:
Detail East/West section.
RIGHT:
Upper and lower plan.





ALL:
Interior renders of gallery spaces.